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# **It's Only ROCK'N'ROLL**



**Badfinger**

**Triumph**

**AC-DC**



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Monte Martinez co-founder of It's Only Rock 'N' Roll is no longer a member of the staff. Monte has decided to devote more time to his business. Good luck, Monte.

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## Letters

IT'S ONLY ROCK 'N' ROLL appreciates any letters of praise or complaint you wish to send us. If there's something you'd like for us to look into locally, anything from the club scene and its bands, concerts and ticket prices to local recording studios, we'll do it. Also if you'd like to write or take pictures or submit artwork we'd be happy to hear from you. Send all mail to: IT'S ONLY ROCK 'N' ROLL—P.O. Box 5629—San Antonio, Tx. 78201. All writers, photographers and artists should include a self-addressed stamped envelope.

## Local Rock Band Poll

If you've just seen a local rock band that you think is really good and deserves a story on them send their name and where they usually play to us and we'll check them out. Also we'd like your vote on who you think is the best band in San Antonio right now. Results will be announced in our August issue with pictures of the winner and first runner-up. Some of the local rock clubs you might check out are: Razzle Dazzle, Knave, Play Pen, Skipwilly's, South Cross Villa, Fort Knox and Shep's Palace. Support your local talent. S.A. is a hotbed for rock'n'roll. Send all entries to IT'S ONLY ROCK 'N' ROLL—P.O. Box 5629—San Antonio, Tx. 78201.

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Oat Willy's  
Zebra Records

### San Marcos

Discovery Records  
Magic Coin  
Pickers Paradise  
Sundance Records

### San Antonio

Apple Records  
Below The Belt  
Caldwell Music  
Crystal Pistol  
Cooter Brown's  
Custom Hi-Fi  
Chris Madrid's  
Davy's Locker  
Drum City  
Dellview School of Guitar  
Flipside Records (both)  
Gramophone  
House of Jeans  
High Times  
Incarnate Word College  
Joske's (Alamo Plaza)  
Musicland (all)  
Pro Musician  
Recordland  
Record Hole (all)

Record Rendezvous  
Record Town (all)  
Rock Around The Clock  
Roy's Record Bin  
River City Music  
Razzle Dazzle  
Ricardo's  
San Antonio College  
Skipwilly's  
Sound Warehouse (all)  
Sound Idea  
Stereo International  
Sterling Sound Warehouse  
Subway (both)  
Schlotzsky's  
Threads Etc.  
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# IN CONCERT

by Robbin Cresswell



Frampton



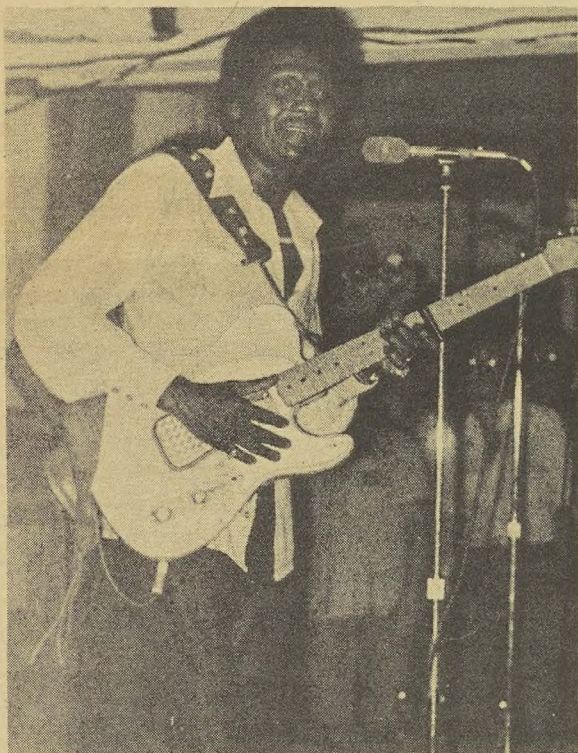
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Billy Thorpe



photo by Sharon Hooper

Gatmouth Brown

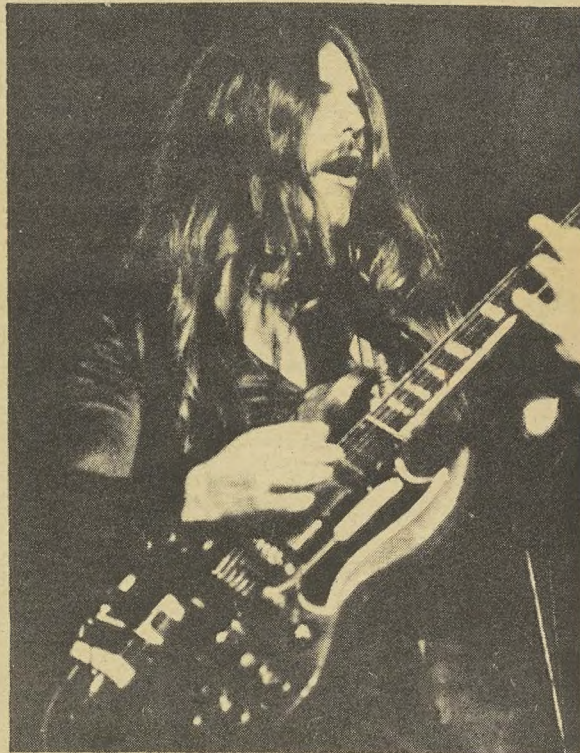


Albert Collins

photo by Ken Banning



Legs Diamond



Mahogany Rush



photo by Tom Collins

The Cars

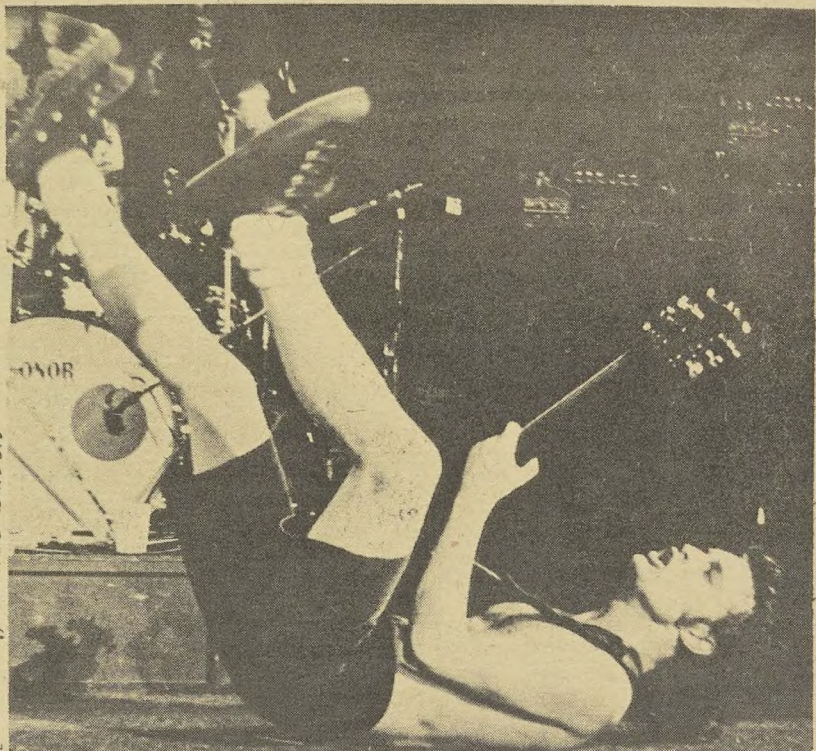


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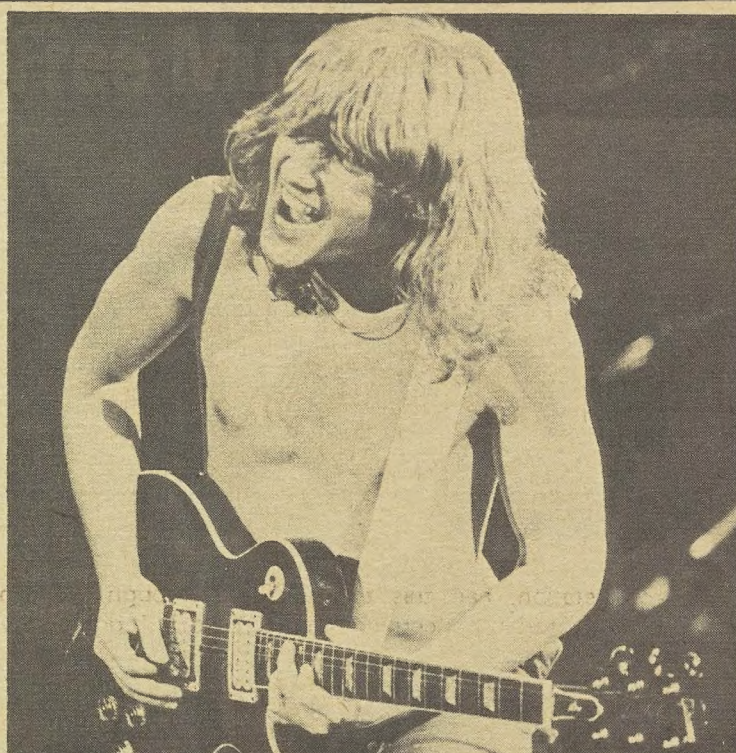
AC/DC





Cheap Trick

by Robbin Cresswell



Triumph

by Bruce Smith



Journey



The Sweet

## CONCERTS

### Austin

Amazing Rhythm Aces / Armadillo / July 7

Patti Smith/ Austin Opry House/ July 12

The Kinks/ Manor Downs/ July 12

John Prine/ Armadillo/ July 13

Point Blank/ Too Bitter/ July 13

Van Halen/ Municipal Aud./ July 16

Ian Hunter/ Austin Opry House/ July 21

Flying Burrito Bros./ Clear Springs Store/ July 21

Harry Chapin/ Armadillo/ July 28

Allman Bros./Johnny Winter/Dave Mason/ Manor Downs  
July 28

Rickie Lee Jones/Armadillo/ July 31

Devo / Armadillo / Aug. 1

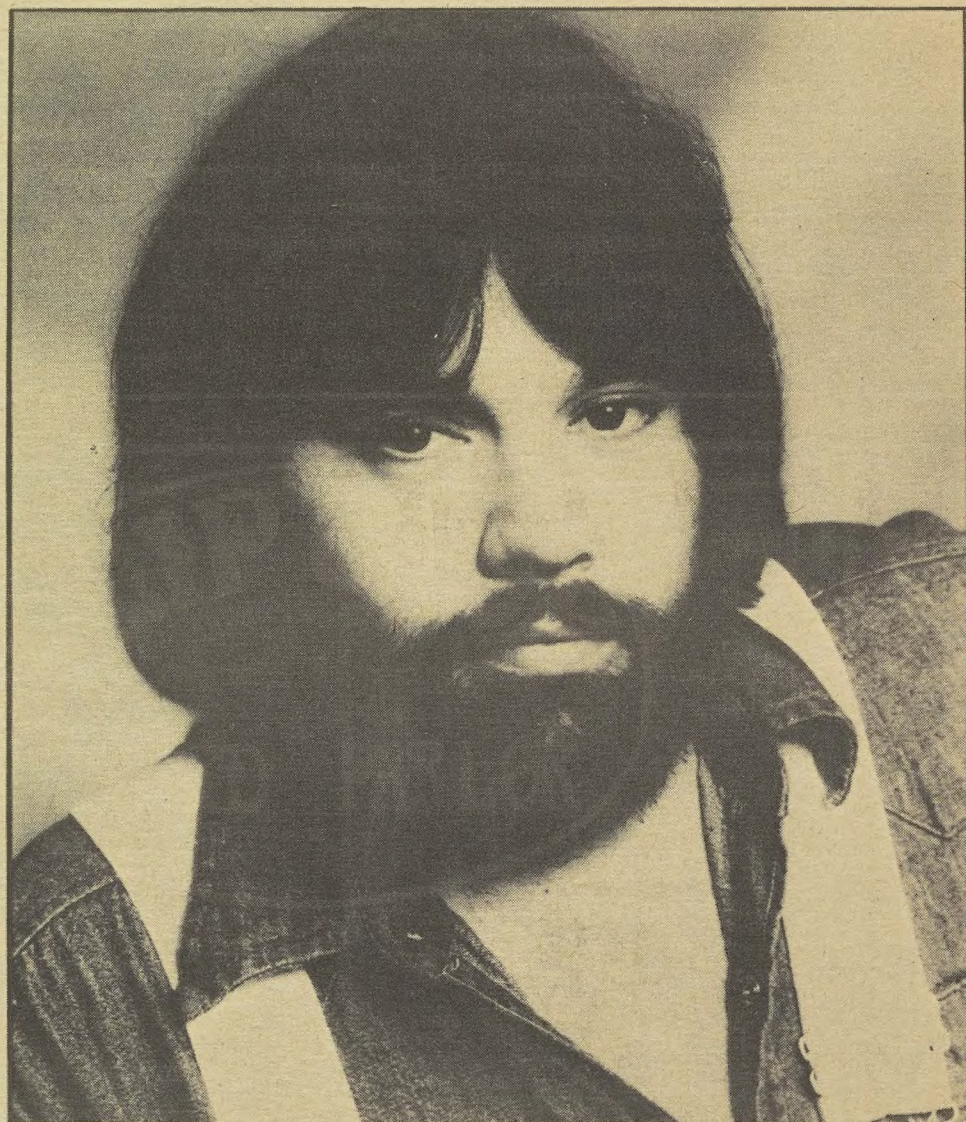
Jerry Jeff Walker/Steve Fromholtz/ Arm./ Aug.3-4

Bill Bruford/ Armadillo/ Aug. 14

### San Antonio

Van Halen / Arena / July 17

Sha Na Na / Arena / July 26



LOWELL GEORGE 1945 - 1979



## Lou Roney Meets Lou Grant

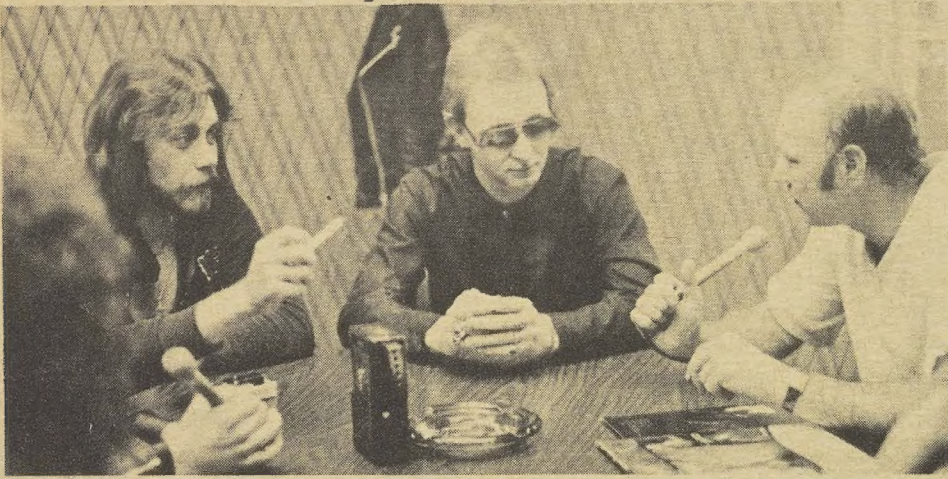


photo by Robbin Cresswell

Lou Roney, program director of KMAC/KISS San Antonio's number one rock station, had this to say about an editorial concerning the dearth of New Wave rock and its other forms being played on the station in the May 1979 issue of IT'S ONLY ROCK 'N' ROLL.

"I thought the article was unfair because I've never told either Jeff Webb or Mark Champion (who were used as sources for the article) not to play New Wave music. But I did think that they both went overboard on it and told them to cut back on it. KMAC/KISS does as much as it can to make as many people happy as possible. We've got a priority to the listeners who have made this station, which is why we play alot of heavy metal rock. We do try to be fair to all types of music though and if it has merit, whether it's Van Halen, the Cars, Chris De Burgh or the Knack we'll play it. We get calls to play a little more pop, jazz and MOR rock but we can't be all things to all people. We have to go along with what the majority of the callers want to hear. We may get 30 requests for Judas Priest and only one from left field for some New Wave group, so what can we do?"

Okay. Fair enough. But what about callers who've reported you as saying that New Wave Music wasn't rock 'n' roll and that no one wanted to hear it?

"I really don't know what New Wave is but I consider it as much a part of rock 'n' roll as any other type

of rock. As far as getting into British space rock and New Wave 18 hours a day though, we're not gonna do it. Also if I don't play something it's because I don't like and I don't our listeners would like it either. I don't think I'm God but I do think I've got a pretty good track record for breaking groups. Look at Joe Jackson. We were the first in San Antonio to play him and Patti Smith too. We've played Supertramp and Chris De Burgh before any other S.A. station as well."

But Lou, why play the same songs at the same time everyday? Why not different songs from some of the same groups played at various times?

"The editorial was right about that (heh-heh). I played "Roxanne" by the Police for three weeks straight and got alot of calls to take it off. But again, as far as New Wave rock goes there's only a small cult of people out there who want to hear it. But we try to have as open a format as possible." Back on the air Lou puts on something by Germany heavy metal band The Scorpions.

So there you have it. If you're a disgruntled listener of KMAC/KISS because you're not hearing what you'd like to hear on this station, whether it be Elvis Costello, Bonnie Bramlett, Al Dimeola, or Riot just keep requesting your faves and eventually maybe you'll hear what you want to hear on the radio. Don't stop at KMAC/KISS either. ■



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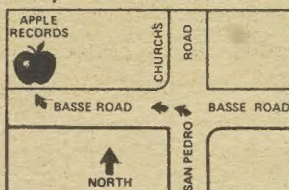
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# AC/DC Shock Treatment

by David Arthur

AC/DC is an Australian high energy rock band which is slowly becoming a big name on the U.S. rock scene. The group has been drawing media and public attention due to its raw, strong sound and impressive live shows. They look like they will soon be joining that list of groups that sell well and in large quantities all the time.

AC/DC consists of Phil Rudd on drums, Cliff Williams on bass, Malcom Young on rhythm guitar, Angus Young on lead guitar, and Bon Scott on vocals. In addition to vocals, Scott also writes the group's lyrics. He is largely responsible for the group's sound with his low growling voice and down-to-earth lyrics. The group recently made their third S.A. appearance opening for Journey. After a set of high voltage rock which left the crowd yelling for more we got a chance to talk to Bon Scott.

RNR: When will you have a new lp out?

Scott: It should be out July 15. It's called Highway To Hell and there's a song by the same name on the lp. It's more commercial than our past few albums but we've kept the bottom line.

RNR: How are you doing in the sales department?

Scott: I wish I could say fantastic but while our sales are good they're not that good. Part of the problem was that when If You Want Blood was released we were in the studio recording the new album. But that's not really our fault. But since we didn't tour immediately for the lp it has been slow saleswise. For the new lp we are just going to stay on tour. We have hopes for it.

RNR: Did you do any songs off the new lp tonight?

Scott: No, there's really no point in doing that until it's released because people wouldn't relate to it. Most everything we did tonight was on the Blood lp. People recognize those songs and go "oh, yeah, that one." That's important.

RNR: Will your first album, Dirty Deeds, be released here in the States?

Scott: What I want to do is take that lp, another one called TNT that wasn't released here and the original High Voltage, which has only two of the same songs as the U.S. edition, and compile them. That's about thirty songs. If we did it it would be priced like at six or seven dollars. It is something special to be in someone's lp collection. I mean if they like you that much, it means something.



photo by Robbin Cresswell

Especially since we really haven't gotten all that much airplay. People don't realize that rock stations try to dictate, that they are usually more concerned about ratings than music. It's like that Zappa song, 'Slime Out of the RV.'

RNR: Where do you enjoy playing the most?

Scott: Here, in the south in places like Georgia, Florida. We really haven't played this far south anywhere west of here but anyplace south of the Mason-Dixon line is fine with me. The South will rise.

RNR: I read somewhere that you got locked out of one of your own gigs. What happened?

Scott: It was during a break in the show. I went outside to get a breath of fresh air and I didn't have a pass or anything. It was in Glasgow, Scotland. The bouncer was like 55 and wouldn't let me in. I told him I was with the band and he said, "That's what they all say." So I went around front and they wouldn't let me in until I found a T-shirt vendor who attested to my identity. By that time ten minutes had gone by and everyone was saying "where is that S.O.B.?"

RNR: What is your reception like over in England?

Scott: They like us. We have a good deal of popularity.

RNR: Where do you get your songwriting inspirations?

Scott: The city dump. No, people I know or myself. My own experiences, that sort of thing.

RNR: What is the Australian music scene like

Scott: I really don't know. We haven't played there in three years. We just vacation and record there.

RNR: Well, we've been hearing alot about Billy Thorpe.

Scott: Oh, him. He's been around about ten years down there. A cult figure. He goes out to L.A. and tries to make it there and when he needs money he goes back and does some gigs in Australia.

RNR: How did you come up with your name?

Scott: It was before I joined the band. Angus' sister thought it up. It means power. Also, it's a name we can play off of. Look at our album titles.

RNR: When did you first consider becoming a musician for life?

Scott: Never. I had been in some other bands before AC/DC and when I joined I believed in the group but I never thought of being a musician really.

RNR: What groups have been influences on the band?

Scott: The Stones, Muddy Waters, Yardbirds, just basically anything we've considered good in the past 20-30 years. But with five different people the influences are going to be broad in range.

RNR: One more question. Do you have any special plans for the future?

Scott: To get rich. Nothing else.

You know what Bon? I think you all will get rich. AC/DC is a band that has a good, solid future ahead of them. All that is lacking is the sales and that's slowly but surely coming. The reputation is there among those who are in-the-know. ■



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## The SKYSCRAPERS

by Frank Haecker

The Skyscrapers call themselves a modern rock'n'roll band with roots reaching back to the '50s. They are a four man team from Austin with some rather ambitious plans. The band has been together for 10 months and during that

time has already made some pretty impressive accomplishments. They opened for the Ramones at the Armadillo and have also played Austin's Opry House. Not too long ago the band was ready to break up due to lack of gigs when it came under Wizzard Enterprises who got things rolling. Now they are planning on doing the club scene, from Texas to New York, working up to opening concerts and relocating up north or east.

Almost all of the Skyscraper band are former members of Austin rock groups. Bevis Griffin beats drums, Jimmy Saurage, formerly of the Thrills, plays rhythm and lead guitar, Bucky Davies, formerly from all-girl group the Violators plays bass, and Chris Baily from the Austin punk band the Bodysnatchers (who put out a 5 song EP) plays lead guitar.

The Skyscrapers do not consider themselves to be a Punk or New Wave band. Chris says they don't believe in the put-on showiness of the Punk set. However, they admit being influenced by the movement. They have been influenced by everything, everything from the '50s to the present, from the Ramones to Chuck Berry; '60s British groups, Glitter Rock, Stax, Motown, the Beatles, rock'a'billy, Elvis Presley and Elvis Costello, and their vivacious, multifaceted sound shows it.

The Skyscrapers don't depend on a lead vocalist to carry the group, they carry themselves. All are competent vocalists, even the drummer, which automatically gives them a great deal of versatility. This, and the fact that each member of the band also writes music, works in well with the groups' philosophy. Each member has a chance to express himself while the rest of the group molds itself around his talents. Thus the group becomes a vehicle for each member in his turn, allowing the individuality of each to surface and making for even more variety. From "avant-garde" to rock'n'roll to R and B influenced, they write all their own tunes, some of which include "Throw Back the Big One" a fast Ramones styled number, "Hell in a Bucket," "Mama Don't Allow," "Not That Kind of Boy," and "She's Crazy."

The band's show (which I caught at the Razzle Dazzle club) is energetic and unpretentious without a lot of theatrics and the diversified looks of the group match their sound. Bucky plays some creative lines on his thundering Thunderbird bass. Bevis keeps up the beat, Chris looks paranoid, and Jimmy's get-down vocal raunchiness on some numbers is hard to beat. The band succeeds in combining its diversified influences into a palpable blend of sounds. ■

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# Badfinger's Back On The Airwaves



Badfinger carries on.

by Ron Young

Back on the bus Badfinger is in high spirits. They have every right to be too because they've just finished a two-encore set at Austin's Armadillo World Headquarters. They'd opened the show with songs from their new Elektra album *Airwaves* and mixed them with early hits like "Come and Get It," "Rock of Ages" and "Without You" (an Evans/Ham penned tune Harry Nilsson had a worldwide hit with). Badfinger rocked with their trademark enthusiasm as Joey Molland belted out the rockers and wielded a guitar dangerous enough to make Dave Edmunds flinch. Most of the ballads like the new "Lost Inside Your Love" and "Sail Away" were handled by bassist Tom Evans. Their patented high harmonies ebbed and flowed through every number. The new members Tony Kay (formerly of Yes) on keyboards and drummer Pete Clark were manic in their performances. Their addition gives the band a supple and driving rhythm section, and Kay's keyboard work especially fills out Badfinger's sound like never before.

Badfinger was into their third week of a six-week tour that began in Atlanta. They were a much tighter act now and were extremely buoyant about their performance. The chaotically cheerful interview that took place was like a scene from a Marx Brothers movie or *A Hard Day's Night*.

"We didn't really decide to set Badfinger back up again," Joey goes on in his Liverpool accent. "What happened was that I was playing with a couple of guys in Los Angeles, just foolin' around, and we didn't have a bass player and I just thought Tommy would play well with us and that he might like to do it if he wasn't doing anything else. So I called him up, the chips went down, blah-blah-blah, and he came over. And sure enough he played in the band and he

liked the tunes and we liked him and we got on well. So we said 'Let's make it a band'. Then we started thinking about it and everybody we went to said, 'Why don't you call it Badfinger, nobody knows what-the-fuck happened to the group anyway. It's got good vibes out there and you broke up when your records were hits not when you were failures.' We broke up at the top. But we umm-awwed about it, (Pete, Tony and Tom begin umm-awwing) because we didn't want everybody saying 'Oh, they're calling themselves Badfinger now and they're gonna cop some bread from singing the songs.' But that's not really where we're at. It's not what we want to be identified with. We do the same kind of music. We're the same people. So why the hell not?," Joey emphasizes. "It's a kind of continuation really," Pete adds.

*Carry on till tomorrow/There's no reason to look back - (Tom Evans & Pete Ham)*

During the early seventies Badfinger, a power pop (if you will) group, filled in some of the gaps left after the Beatles' breakup. They had a string of hit singles that began with "Maybe Tomorrow" (when the group was known as the Iveys). It was followed by "Come and Get It," "No Matter What," "Day After Day," and "Baby Blue." Badfinger had that hard-to-find perfect balance of a rockin' band that could also sign, seal and deliver a wistful ballad the way most people thought only McCartney could do. They started out by being signed to the now defunct Apple label and lived in the Beatles' shadow until they eventually found their own characteristic sound and style. The band members were Pete Ham (guitar, piano and vocals), Joey Molland (guitar and vocals), Tom Evans (bass and vocals) and Mike Gobbons (drums).

After four albums for Apple (*Magic Christian Mucis*, *No Dice*, *Straight Up and Ass*) the group was signed to Warner Brothers Records for which they recorded two albums (*Badfinger* and *Wish You Were Here*). During their term with Warners the group was mismanaged, getting very little encouragement or guidance. They also saw little of the money they earned. ("We didn't do the last Warners contract. It was done for us by our management. It was a management contract with the record company. The group didn't benefit from it at all. Our Elektra contract is a lot better deal and I enjoy being on the label," Joey said.)

Their last album *Wish You Were Here* got great reviews and was high on the American charts when it was unfortunately recalled due to improper management dealings. On top of all that the group was having internal conflicts over management with Joey and Pete leaving and coming back at various times. During this time they added a keyboard player Bob Jackson and had a tour planned for the fall of '74 when finally Joey quit having had enough of the legal hassles that a Houdini couldn't have gotten out of. Pete became very depressed over Joey's departure, Badfinger's bankruptcy and the contractual bind they were in. In April 1975 he hung himself, only 27 years old. He left a suicide note which pointed an accusing finger at the music business and hoped his death would be a lesson to other musicians.

The rest of the group was shocked by Ham's death and quit music altogether for several months, giving serious thought to pursuing other careers. Eventually though, they did remain in the music business each working in various other groups. Gibbons worked with the British

band Flying Aces, Evans and Bob Jackson formed The Dodgers, while Molland formed Natural Gas with ex-Humble Pie drummer Jerry Shirley. None of the groups worked out for long.

That was four years ago. Another story and another Badfinger. This is 1979 and this year's model of Badfinger is back on the road to success. The new version of Tom and Joey's band had consisted of Joe Tanzin, a guitarist, and drummer Kenny Harck. Together they made some demo tapes and presented them to Elektra Records who liked them and signed the group to a contract. But during the recording of *Airwaves* Kenny Harck was asked to leave.

"Tom and I were playing with these two guys and the drummer wasn't working out and we had to sack him. Mike (Gibbons) was the first one to come into our heads and we brought him over from Wales, but he hadn't played in a live group situation for four years because he'd been doing sessions... Bonnie Tyler kind of laid-back music sessions. And when he came to sit in with us and play as a band member again the kind of brashness and energy thing that you need in a band wasn't happening. We played with him for a week and sat down and talked. We all decided that it wasn't gonna come together. So he went back to Wales and he's doing sessions, living the good life and enjoying himself. We're doing this and living our lives and enjoying ourselves." Joey beams.

"The guitar player (Tanzin) stopped coming to the sessions about a month before we finished the record. We wondered what was going on and found out later that he actually went to play another gig with somebody else. He left at a bad moment just as we finished the album. So what can ya' do, ya' know what I mean?," Joey sadly states.

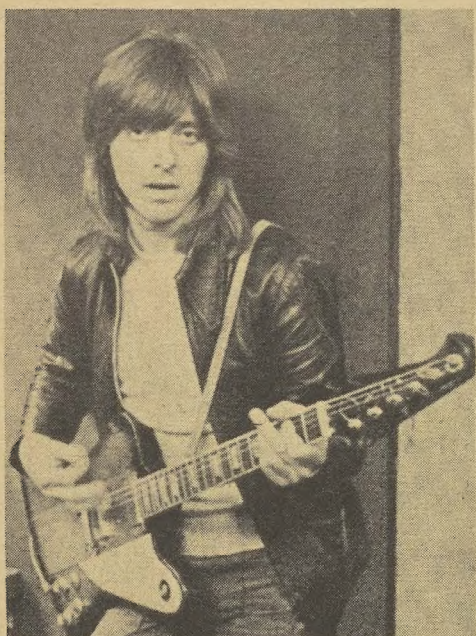
Tom, who has been letting Joey do all the talking finally says, "Airwaves could've been a bit bolder... harder, but it was all down to what went down. The sacking of the drummer and the guitarist leaving. And Joey and me were left in the last month with all the overdubs to do."

Tony Kay offers his opinion. "I think the present band would've done the same songs better judging from what we do now since we've played together. So the next album's gonna reflect our energy level better. It's gonna be a lot more rock'n'roll because that's what we do best. We may put out a live one so we can get that immediate thing. We've opened some shows for Blue Oyster Cult and the fans have loved us."

"The *Airwaves* album got good reviews at first, I thought, in the trades around the country but I don't know about the papers. People commented that it was at least as good as what we did before. The vocals and playing were still good," Joey adds.

Photo by Ken Banning





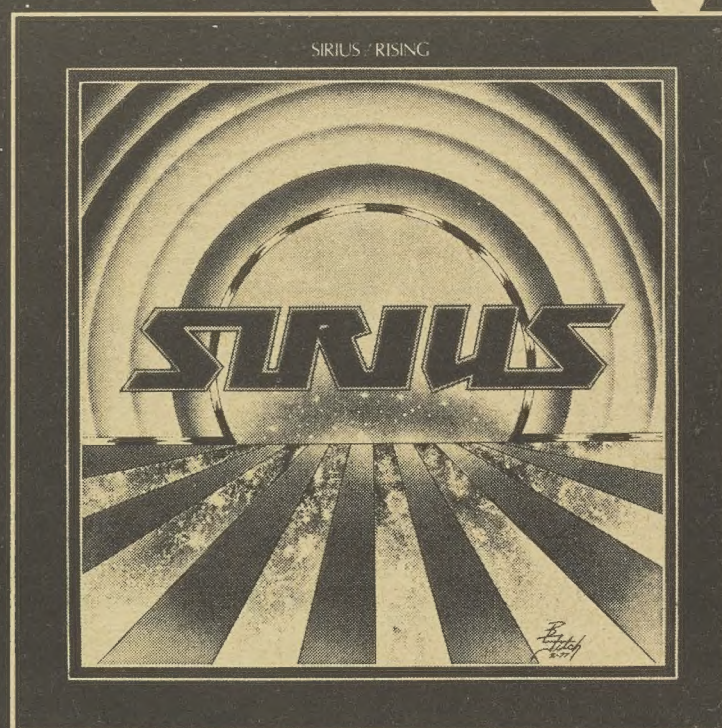
At this point Pete Clark loons his way into the conversation. "You're up against the expectancy syndrome which is a lot of crap." (Then, speaking in a Long John Silverish voice) "You've got a new album out, eh? Well, it better be fuckin' good or I'm gonna jump all over it!" Then he mumbles, "If I ever meet a reviewer who's a musician I'll kiss his... foot." I tell him that I'm a musician and he gets down on one knee to kiss my foot. I tell him to let me take off my shoes first which draws laughs from the entire group.

Joey goes on amidst all the hysteria. "The record did what we expected more or less. It came out and sold an initial 50,000 copies to people who had seen us and remembered us, but since then I think the album is selling to new people who are turned on by it. The single we have out ("Lost Inside Your Love") is shifting a few gears because I think they're (Elektra) waiting to see what kind of reaction we get because this is our first time out. Elektra hasn't actually heard this band but they put the record out so I guess they're gonna push it. If they put it out and don't push it they must be crazy."

The new Badfinger is a strong band and maybe even a better one in spite of everything that's gone down over the years including the loss of Pete Ham.

"We have really strong feelings about Pete Ham, Joey and I. He was a talented person. But it (Badfinger) was so confined with the personalities that it got hard to escape the syndrome. Like when Pete wrote a song he'd want it performed just that way. Right now we're very loose about the whole situation," Tom says.

Badfinger has been through the mill and around the block a few times but they've come up smiling and as they say in the song "The Winner" from their new album: "We're gonna be a winner this time." ■



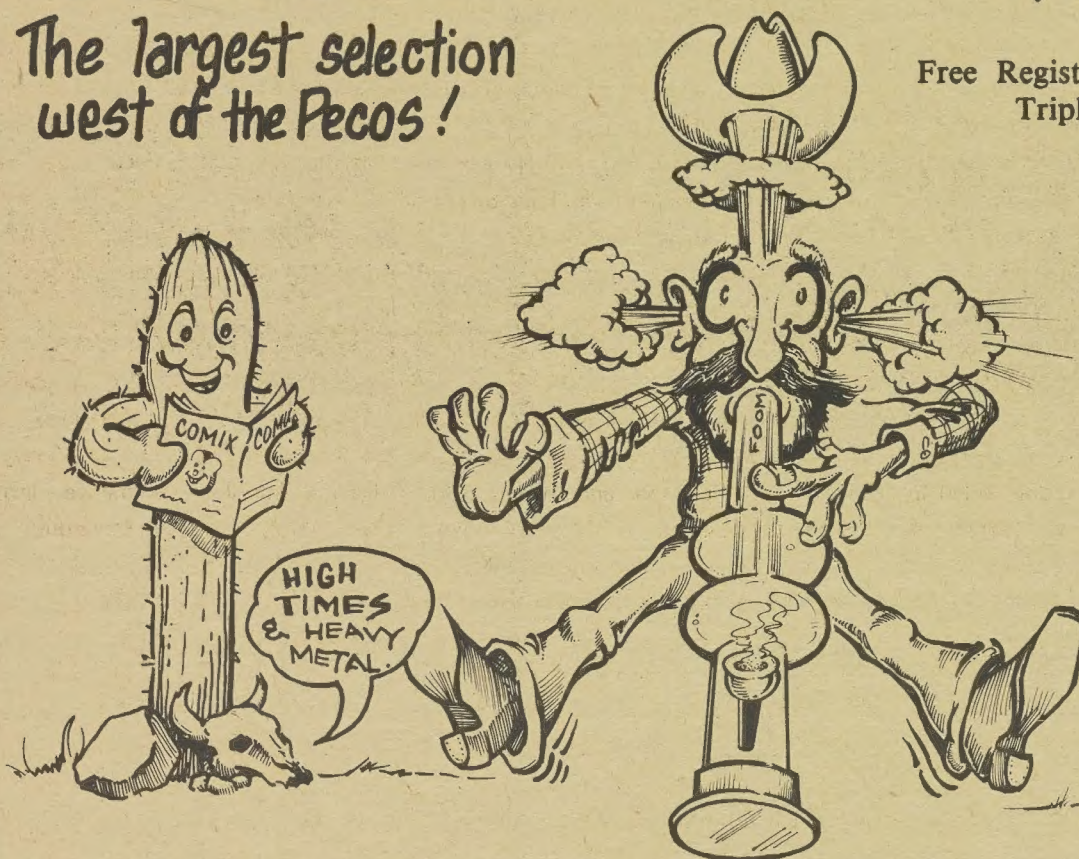
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# Triumph - Games Rockers Play

by David Arthur

Triumph is a high energy rock trio out of Toronto Canada that has with the worldwide release of their albums achieved a good deal of fame, especially here in Texas and in San Antonio, where "Hold On" from their new *Just A Game* lp is an AM hit single. The reasons for this are apparent from the first time you hear Triumph; they blend good solid musicianship with imaginative songwriting and an excellent stage production. Each time they appear in San Antonio they draw larger crowds and this trend seems destined to continue, not just here but all over the U.S. In Canada they are already a huge success, drawing crowds of over 25,000 to their shows.

Triumph consists of Mike Levine, who plays bass, keyboards and who also produces the group, Rik Emmett, who plays classical and electric guitar and also sings and Gil Moore, who plays drums, and who also contributes vocals. The group was formed in 1975 and in its four years has had a swift ascension to the top. The group was recently in town to give a concert at the Arena and while here we got a chance to talk to them.

**RNR:** Let's start off with a simple question. What are the political, spiritual and economic motivations behind Triumph?

**Mike:** None. No, don't print that. I'd say sex, drugs, and rock and roll. Ian Dury, You know.

**RNR:** Now that that's out of the way what I'd like to know is how long you all have been playing your respective instruments.

**Mike:** Well, I've been playing bass on and off for about eleven years and when I was a kid I took piano lessons so I've been playing keyboards for a lot longer in one form or another.

**Gil:** I've been playing drums twelve years now. My major influences are people like Al Jackson and John Bonham. I try to play by feel. I don't think a lot of



photo by Robbin Cresswell

Triumph lives up to its name.

flash necessarily means that you are a good drummer. I like to get into the feel of the music.

**Rik:** I've been playing about ten years. When I started I was more into classical guitar, laid-back stuff. I appreciated heavy metal and all that, but I wasn't into it until I heard Deep Purple. Then I got into English progressive rock groups like Yes and Gentle Giant. But I like any music that's done well.

**RNR:** What do you think of the New Wave?

**Rik:** I think a lot of it's crap. Sometimes it's just an excuse for lousy musicianship. But there is some good music. But I don't think any of the New Wave guitarists are too good.

**Gil:** I think the label's wrong. It should be old wave because it doesn't progress any it just repackages older forms. Some of it's okay but I think that compared to someone like Springsteen it's nothing. Springsteen is what I would call New Wave. He's so damn talented.

**RNR:** Gil, you and Rik write most of the group's material. He writes in a mostly classical rock vein while you write hard rock for the most part. Do you think the two different styles complement each other or do they pull

the group in different directions?

**Gil:** I think they complement each other. It opens up our format, shows what we can do. Our direction is just to get better and that means not stagnating. Change is important. If we start to stagnate I'll quit.

**RNR:** How do you two approach songwriting? Where do your inspirations come from?

**Gil:** From personal experiences, on the road, at home. It just comes out in my music.

**Rik:** It's not inspiration with me. That comes when I'm playing. But I just make notes all the time. If I think of a good riff I write it down. Same with a lyric. I keep two files of notes, one for music, one for lyrics.

**RNR:** Why didn't you write any songs on the new album, Mike?

**Mike:** I really didn't have anything good. So it just was one of those things.

**Rik:** Also, Mike's main contributions come in when the arrangements are done. He does a lot of that. We call him "Bottom Line" because he cuts out a lot of the crap in Gil's and my songs. He adds a lot.

**RNR:** Did you have any problems making the new album?

**Rik:** No, not really. As we go along it seems to become easier. It didn't help though that we kept going out on tour while we were making it. It took about eight months because of that, and it prevented us from getting a flow going.

**RNR:** Were you all surprised at getting AM airplay?

**Gil:** I was. We're really too heavy for AM. I think it's a freak accident courtesy of our record company.

**Mike:** I was surprised but I don't think it will necessarily hurt or help. It just means more people will be exposed to Triumph. I don't think we are commercial. I think we have a sound that is good and somewhat unique. I mean anyone can play power chord rock. I'd like to think we have more talent than that.

**Rik:** I wasn't really surprised because I've always believed that if something is really good it's going to be heard on AM and FM. At least I keep telling myself that.

**RNR:** How are the album sales going and how are you doing overseas?

**Rik:** Well, we've sold about 280,000 copies of the new album. We're pretty big in Japan, which is to be expected, and we're doing well in England and Germany. So on the whole it's going well.

**RNR:** Do you have any changes coming?

**Mike:** Next tour I'll have a full set of keyboards. A synthesizer, organ. It will widen our range.

**RNR:** How long have you been on tour?

**Rik:** We started about the end of April in Canada. Then we went to the West Coast before coming here. We'll tour the rest of the U.S. and wind it up around November. Of course we will take breaks from the tour.

**RNR:** Do any of you get tired of touring?

**Rik:** You get tired of hotel rooms, airports, the food, things like that. But the performing, no. That's great. But at times you get homesick. I miss my house, my dog. But you keep occupied so you don't think about it.



# Chris DeBurgh - Rock 'n' Roll Crusader

by Brent Stone

**Gil:** We're musicians and touring is part of being one. It's something we have to do so we do the best we can.

**RNR:** What do you think of all the fans and groupies?

**Mike:** Well, in Canada the fans are alot more possessive because they think you belong to them. You're theirs. But in the States the groupies are more in evidence because girls here have been at it longer. They serve a purpose, you know?

**RNR:** Gil, do you ever get stage fright?

**Gil:** No, never. Just the opposite. I can't wait to get out there. I love it. I'm a very aggressive person and that shows up especially when I'm onstage.

**RNR:** Do you have any future plans, like for the next album?

**Rik:** Just rough ideas. I kind of think it should be a real simple album, real direct because *Just A Game* was so elaborate. But I haven't really written anything. It's just an idea.

**Gil:** I just want each album to be different and better. But better for different reasons like a different sound or style. I want to listen to it and say 'Shit, we've never done that before.' I like a real sound, a live sound. Not a wall of sound or music made by technology. I hate alot of electronic crap.

**RNR:** It seems, Rik, with the way you move around onstage you would have a wireless set-up.

**Rik:** Well, I priced them before the tour and to get the five guitar, two receiver set-up, which is the one that is foolproof it would cost about \$7,000. I couldn't afford it. Next tour perhaps.

That seems to be Triumph's basic philosophy, if not this time then next time. Their interests are varied and they draw upon all the different aspects of music, jazz, classical, blues, and, of course, rock and roll. These all come together in their music to make it some of the best heard today. If Triumph doesn't do it this time they will the next. Hopefully, Triumph has a lot more next times. Obviously, their fans think so. ■

San Antonio—"I decided I wanted to make a record that I would play at home and want to listen to — a record with longevity," says Chris De Burgh, whose album, *Crusader*, has pushed him upward from relative obscurity into the circles of commercial rock radio.

De Burgh, who lives in a 12th century castle in the South of Ireland, was born in Argentina. The son of an officer in the British Foreign Service, De Burgh spent his childhood in the locales of his father's career — Malta, Nigeria, and the Belgian Congo (now Zaire). In 1960, while attending school in England, his family bought a dilapidated castle in Eire, a province in the South of Ireland, and transformed it into a resort hotel, which De Burgh describes as simply romantic.

Once settled, De Burgh attended college in Dublin, the school immortalized in James Joyce's *Portrait of the Artist as a Young Man*, and graduated with degrees in English and French. His fascination with the medieval along with his profound interests in classic literature (De Burgh is particularly fond of Yeats) supported the concept behind *Crusader*, which, as De Burgh explains, "possesses a visual duality."

"*Crusader*" tells the story of the Christian world's uniting in a holy crusade to recapture Jerusalem from Saracena only to lose the spirit of the holy mecca to the greed and evil that necessarily accompany war. It was a project that "required research."

"*Crusader* is a dramatic piece. I chose to write in a dialogue pattern for visual



emphasis," De Burgh says. "*Crusader*" (which he now uses to close his already mesmerizing set) is receiving a tremendous reaction in concert."

De Burgh, who adopted his stage name from his mother's family who can trace their ancestors all the way back to

William the conqueror, has released a total of four albums since his debut, *Far Beyond These Castle Walls*, in 1975. In such disparate places as Canada, Brazil and South Africa (despite the governments censoring the last year's *Spanish Train*), he is a platinum act. These successes are due not only to the quality of his records but also to the grace and riveting emotion of his live performances. On one such tour, De Burgh was an opening act for Supertramp and would walk out to, greet their audience with only a guitar.

De Burgh, now backed by a four piece band—Tim Wynveer, Glenn Morrow, Jeff Phillips and Al Mannie, is currently breaking new ground while on tour as the opening act for Peter Frampton. Though large venues distract from the intimacy of his performance, it is a method for gaining maximum exposure. In describing his new audience, he says, "Everything is a bit strange and different." ■

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## Armadillo News

Armadillo World Headquarters in Austin has the most diversified musical format of any concert hall in these parts. They book everything from heavy rock, to New Wave, to folk, to jazz and country. They even on occasion have the Austin Ballet. Acts such as Ted Nugent, the Boomtown Rats, the Roches, Freddie Hubbard and Van Morrison have played there. The ticket prices are always reasonable too. Most of these acts will never play in San Antonio because there seems to be only a small market for them here. If you'd like to see more variety in the music in San Antonio make a request to Stone City or Jam Productions who bring most of the concert attractions here. But if not just get a few friends to share gas and driving and head on up to Austin's Armadillo.

The Armadillo will celebrate its Ninth Anniversary on August 3, Performances by Jerry Jeff Walker and Steve Fromholtz.

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## HEART OF THE CITY

by Jim E. Beal Jr.

Monday Night. The bands I choose to travel across town to hear pick the most disgusting times to appear. No respect for human dignity and no allowance for abject laziness.

Moondog, the Okie Extremists from OK City, somehow found their way to Alamo Town's Razzle Dazzle Club by way of an all-Black private party in Lockhart.

Bob Moore, bass; Terry Gill, banjo; Keith Mellington, drums and Blair Montgomery, saxophone (That's right, no guitar) make up one of the strangest, one of the most interesting, one of the craziest, one of the most engaging bands I've ever stumbled across.

If ever there was a band that could play everything, Moondog-Okieextremist it.

"We have five hours of original material and at least that much copy stuff, but we charge double if we have to play copy," Bob Moore volunteered.

If Moore ever quits music he could easily set the Madison Avenue huckster world on its ear.

Moondog originals range from straight(\*) C&W to blues to R&B to swing to jazz and on and on.

"We've been known to lose gigs for playing a three hour improvised jam. People sit and listen and don't buy beer and bar owners don't like that much," said Moore. Any other direct quotes will be from Moore, so say good-bye to the attributions.

On this particular Monday night the Razzle Dazzle, which is a fine music listening club, was full of a mixed crowd

that was ready to drink free beer and listen to hard rock. The crowd had never heard of Moondog, Moondog had never heard of the crowd.

I was skeptical, but my powermower and I are usually skeptical so we didn't count.

Moondog didn't improvise. Instead they ran through an hour of Moondog tunes like "Price is Right," "My Bionic Delight," "Horserace," "Shit In The Sky" "(This is our anti-Nuke song. The title will probably prevent it being a Top-40 Hit.), "I Wonder What Happened To The John Birch Society Blues" and "Legalize Marijuana, Pay Off the National Debt."

The crowd was impressed, I was impressed, the band had fun and gas money back to Oklahoma.

Moondog has one album on the market (available locally at Flipside Southside) and another on the way. The albums are totally self-produced, self-marketed, self-hyped.

"We'd like to be on a major label, of course, but we figure if we can promote ourselves and own ourselves we've really got it made.

"We spent about \$800.00 on the first album, took out a loan to do it. We made some money on it but squandered it all on bowling and pinball, drugs and food. We got letters about the album and airplay from places in New York, New Jersey, California and Maryland to name a few.

"We're totally mercenary. We'll go anywhere to play a gig. We did a Karen Silkwood rally and a Kerr-McGee Corp. gig back-to-back."

Like I mentioned, Bob Moore is part P.T. Barnum but Moondog is no shuck of Barnum. had had Moondog he wouldn't have had to rely on suckers.

If you missed the Carver Cultural Center's annual Jazz Festival this year don't let it happen again. The people at the Carver do their best to present the best in jazz and blues to S.A. once a year and they haven't failed, yet. Thanks, folks. ■

## Regional Roundup

by Jim E. Beal Jr.

Musicians around these parts have always been as prolific as high-grade New Zealand rabbits, all of a sudden they're beginning to get their work on vinyl.

It does my heart good to be able to tell you about a whole load of records by local and area artists. We've got conjunto,

folk, blues, hard rock, baseball—everything.

Bugs Henderson is a blues/boogie guitarist of the first degree. He's burned up frets with Nitzinger, Fancy Space and Freddie King. After years of sweat he and The Bugs Henderson Group (Ron Thompson, drums and Robert Chitwood, bass) have finally got an album out.

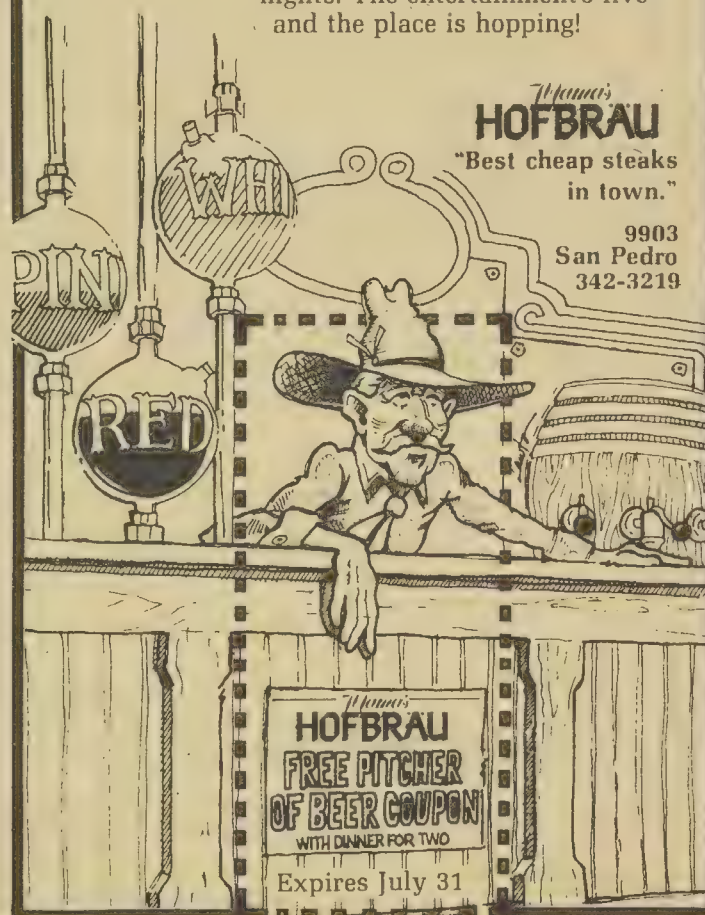
Fittingly enough it's called "At Last" and is on Armadillo Records. "At Last" is a searing amalgam of classics and originals and doesn't let up for a second. It was recorded live at the Armadillo and it's truly alive.

Though you'd heard the last of the "Star Wars Theme" Not a chance. Pedro

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Ayala Jr. and La Estrella have a polka version out called "Guerra de las Galaxias" that cuts the disco rendition to ribbons. No where else but where else.

Jumbo, local rockers who have yet to make a live appearance as Jumbo have a single "Silver Bay"/Classified Love" that's making the rounds and getting quite a bit of KMAC/KISS airplay.

"Silver Bay" is a rather derivative, predictable hard rocker, but "Classified Love.. is a jewel with its changes, turnarounds, stops and starts. If and when Jumgo goes live they've got a hell of a start.

Jump to Houston and the Orange Express. Dylan, Al, Keith and various managers, road managers and faint acquaintances of the Kikettes who live in and around the house with the seventeen palm trees have what is probably the first tribute to the Houston Astros.

"Pennant Dream," a single in English on one side, Spanish on the other in the best tradition of Texas music will be available to the masses by the all-star break. "Single, double, triple too. Make that pennant dream come true." Amen.

Maomi Shihab Nye, the guitar playing poet, finally has an album, Flying Cat, out for general consumption. I thought I knew her better, but my free copy has yet to pass through the gates so all I know now is that it's available at the Witte Museum and Trinity U. bookstore. If it's half as good as the bootleg tapes I have it's incredible.

During the late Fifties and early Sixties a man named E.J. Henke had a local record label called Harlem Records. Henke had an associate named Joe Anthony. We can all tune in to Anthony's KISS/KMAC show, but whatever happened to Emil Henke and the Harlem recording artists?

Henke has a little record shop on S. Flores and still has his hand in the recording business, but where he pioneered rock and roll here he now sticks with country/western music.

The Harlem artists' Scattered to the winds.

Recently Henke re-released a number of old singles on a pair of albums by two of Harlem's best known acts.

The Lyrics were a (primarily) vocal group specializing in rhythm and blues and "doo-wop" music.

Doug Sahm, after a C&W start as a child, became and probably remains S.A.'s premier Rock and Roller.

If, by an amazing stroke of good luck, you could find all the singles compiled on these albums and if you could convince the owners to part with them you'd still need a financial backer to afford them.

But if you're in it for the music and you just want to listen Harlem 108, Doug Sahm doing "Sapphire" and "Baby Tell Me" or Harlem 101, the Lyrics "Oh, Please Love Me"/"The Girl I Love" then get down to the 5000 block of S. Flores, lay down five dollars apiece for two timeless rock and roll albums. ■



# The Micky Free Band - Free Music

by Ron Young

Ask almost any 17 or 18-year-olds in San Antonio who their favorite rock bands are and they'll usually reply Judas Priest, Scorpions, Bad Company or something along those mainlines of solid rock. But if you ask Mike Patterson (18), John Mareno (17), Michael Martin (18), or Tommy Cortez (17) what bands they like they'll give you answers that'll make your mind do a double take. "We love the Grateful Dead, Dylan and the early Stones," Martin says with all candor. Patterson (bass), Mareno (rhythm and slide guitar), Martin (lead guitar and vocals) and Cortez (drums) make up the Micky Free Band and along with the aforementioned musical influences they play some Chuck Berry tunes, some blues, a couple of Elvis Costello numbers like "Miracle Man" and "Two Little Hitlers," as well as a smattering of originals. "The Dead are our main influence but we also like Dire Straits and Graham Parker," Martin adds.

Do they just want to be different? Are they crazy? Or do they like playing small clubs for free when they could be getting paid for doing Aerosmith covers like too many young bands in this city do? Read on and find out.

The idea of the Micky Free Band has been around longer than the band itself. "We knew we had to be the Micky Free Band in '72 when we were looking through an old book and saw a picture of this Indian scout named Micky Free. Two years later nobody in the band still knew how to play an instrument," Martin says between sips of his coke (the kind you drink). During the next five they each learned their instruments and became a band of musicians instead of just four guys with a plan.

Nowadays they don't exactly play to SRO houses but they're playing before real audiences. They used to just play for friends' parties and of course friends will always tell you that you're great. The reaction of the thirty or so patrons at the Play Pen on San Pedro (down the block from the Laurel theater) was appreciative despite the crack of the pool balls and the loud drunken laughter.

Not many readers know that there are deaf bars in San Antonio but the Micky Free Band actually played in one. "It's called the Deaf Bar and it's on West Avenue. We thought it was just a regular bar, but these people couldn't talk or hear. Somehow we got across to the bartender that we'd like to play and he seemed to go for the idea," Patterson goes on. "We had to turn up the volume real loud so they could feel the vibrations. Mostly they just danced but they seemed to enjoy it. It didn't do much for our ears, but we've been the first and only band to play there since," Martin says. "This gig at the Play Pen is the first time in a while that we've played for anybody who could actually hear us," he adds.

The current lineup of the band is founder Michael Martin, John Mareno has been with him for 2-1/2 years, bassist Mike Patterson has been in for 1-1/2 years and their new drummer Tommy Cortez was celebrating his first week with them the night I caught their act.

During their second set the band plays "Early Mornin' Mainline" one of several originals the band has in its repertoire. It's a fine song along the lines of the Grateful Dead's "Casey Jones." "It's about drugs and trains," Martin says. "We have a lot of original material but we



Photo by Tony Polanco

haven't learned them because we work on improvising during the songs. That's what we do best." "I write the music," Patterson says, "and Michael and another friend who's not in the band write the lyrics. We've got tons of lyrics."

In the course of the evening Micky Free played Slim Harpo's "Shake Your Hips," Robert Johnson's "Love In Vain," the Stone's "I'm a King Bee," the Dead's "Cold Rain and Snow," a twenty-minute jam of the Dead's "Turn On Your Lovelight" and they even attempted the tricky rhythms of and high vocal parts on the Stone's "Moonlight Mile" plus a rocked-out version of Dylan's "I Shall Be Released."

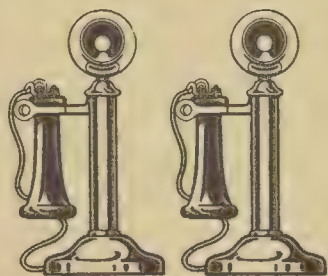
The band is unpolished at this point. They don't often end songs so much as stop them. They also need to work on their audience rapport and develop a more positive stage performance. But all this will come with time and practice in front of more "real" audiences. Despite the rough edges, watching the band I realized that this is how the Stones and a lot of other bands started. They didn't just emerge full-blown. While some bands are content to develop their acts in their

garages the Micky Free group like to test everything out in public wherever and whenever they can.

"We'll try anything onstage," Martin says donning his shades before going back on. "After all they're not paying us anything here and they can't even tell us to turn down the volume. We play what we want to play even if someone yells for a Judas Priest song. But we realize that S.A.'s not our town musically so we may move to Austin in the Fall. We just want to be musicians. That's our goal," he emphasizes.

The members of the Micky Free Band know every lick and tickle on their respective instruments and have a loose but tight feel about their performance. Sort of like a noose before and after. Real killer stuff. Mr. and Mrs. Ernie Brown who operate the Play Pen are giving a chance to new bands that need to perfect their acts and even though there's no pay involved it's still quite an offering. Other garage bands should think about free gigs before attempting to crash the club scene in S.A. or anywhere—just like the Micky Free Band. ■

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# DAVID'S DUSTY DISCS

by David M. Frost

## Looking For Mr. Goodwax

all i have to do is dream

I've got a business card from the Country Antique Shop in Pembroke, Georgia. It's faded now, but I can still make out the notes I scribbled on it 5 years ago. "Clinton Thompson - 375-2428 - Hazelhurst"; Vaughn Music - 868-6645 - McRae"; "Mrs. Burns - 537-7191 - Vidalia"; "Forrest Baughn - 868-6082 - ca. 7:30"; "P.O. Box 90, McRae, 31055". Yes, I was on the trail of records and Mr. Vaughn in McRae, wherever that was, had a bunch of 'em. Hopefully.

I was taking a final swing through central Georgia before moving to Texas. There was a broken-down bar called the "Be-Bop Cafe," or something equally intriguing in the seedier section of a broken-down town. I stopped in for a beer.

what have we here"

The juke box was full of R&B records, some of them several years old. The lady behind the bar didn't know who serviced the box and there was no information on the machine itself. We talked, and I cajoled her into calling someone who could tell me who owned the machine. It belonged to Mr. Vaughn in McRae.

I thanked her and split for the nearest phone booth. The operator gave me a listing under "Vaughn Music," and I dialed the number so fast that the phone almost came apart. No answer. Shit. Called information again. Asked for a residence listing under "Vaughn", got another number, called it, no answer. Double shit.

The road map told me that I'd lose at least two hours by driving to McRae. There were other towns I wanted to check out that day so I put Mr. Vaughn and his records out of my mind. But not for long. On the trip back home - Savannah, at the time - I fell into the collector's Fantasy Syndrome.

It goes like this: you happen upon a few bits of information or evidence concerning the possibility of old records in an out-of-the-way place. Having obtained this information unexpectedly, you believe that no one else knows it and "logically" deduce that you will be the first collector to get a shot at the records. Never mind that there may not even be any records; you're convinced by now that there are. Lots of them. In mint condition. Countless rarities from years gone by.

This is a fairly common psychological tendency, not limited to records. You want something, find a situation that fits some elements of what you want, and your mind bends and twists reality to fit the fantasy. It invariably leads to disappointment and often to marriage.

Anyway, by the time I got home I had convinced myself that Mr. Vaughn was sitting on a vast and priceless pile of records which I could obtain for next to nothing. It seems foolish in retrospect, I know. I also know that being utterly realistic and rational can take much of the excitement out of collecting. Show me a rational record collector and I'll

show you a room full of Barbra Streisand albums. What fun is that"

I got through to Mrs. Vaughn by phone the next day. Yes, they'd been in business for years and had lots of records. "Fats Domino, Elvis, The Moonglows, Carl Perkins, the Clovers. . . ." "Oh yes, we had all of those." "When can I come and visit you?" "We're kind of pressed for time, can you send me a list of what you want?" "Sure, I'll get it in the mail tomorrow."

Two things happen when you create a want-list. 1) Your fear the recipient will figure that the stuff on your list is valuable and will ask much money for the records. . . or, worse, not sell them at all. 2) The list takes on a life of its own. By simply writing "Howling Wolf/RPM", "Flamingoes/Parrot & Chance", "Moving Sidewalks/Wand", "Charlie Feathers/any label" your mind conjures up their presence in a warehouse in McRae, Georgia, or wherever. When that happens . . .

off we go

. . . you soon decide "screw it" and make an unannounced, in-person visit. That's exactly what I did, less than a week later. I arrived in McRae about noon and of course the Vaughns weren't at home. While poking around a bit, I found several good reasons to wait. Their garage was unlocked - small town folks have different attitudes than their city cousins - and amongst the years of accumulated trash was a shelf-full of 78s. "Let's see here. . . 5 Keys on Capitol, no big deal. . . Joe Turner. . . Bobby Bland on Duke, so what" . . . hmmm, "Democrat Blues" by BoBo Jenkins, bet that's a nice one. . . Ernest Tubb. . . Dean Martin, bound to be some garbage in every pile. . . holy shit, Charlie Feathers on Sun 231, in mint condition too; I'll probably never find another copy of this. . ." and so on. I set aside about a half-dozen quality records, went back to my car and waited.

And waited and waited for hours, which seemed like days, when finally Mr. & Mrs. Vaughn arrived. I introduced myself, gave them a plausible story as to why I hadn't sent a want-list. Within a half-hour they turned me loose amongst their stock of old 45s.

however

It didn't take me long to find out that I was in for a big letdown. Lots of R&B records, to be sure, yet few were from the 'fifties and none were uncommon or rare. I set aside a couple of dozen records on principle more than anything else, and decided to talk to the Vaughns. I was slightly angry and very disappointed. Where had I miscalculated? This was supposed to be the Find of The Century, right? Wrong.

Every collector has a favorite war story, good and bad. McRae is my bad one. It turned out that the Vaughns had wholesaled their entire stock of 45s, at the time, to someone in Florida in 1962. That was my own problem; I had simply failed to ask the right question(s) when I phoned several days earlier. The war story, horror story, was the fate of the 78s. Over the years, the Vaughns had donated most all their 78s to be used for targets in a shooting gallery at the county fair. I flashed on countless rare records being blasted to shit at the hands of some 15-year old farm boy trying to impress his date. Three shots for a quarter, step right up. I couldn't bear the thought for very long, and paid the Vaughns for my suddenly-meager find. They weren't too happy either, as I had earlier spoken in terms of buying thousands of records for hundreds of dollars. It was a long, long ride home.

in conclusion

Some you win, and some you don't win. At times my anticipation has been justified, and I've stumbled on some really good records by accident. Even in McRae I found that Charlie Feathers record, and it really is a goodie.

And while there are several minor lessons scattered throughout this story - always carry a bunch of dimes for phone calls, ask the useful questions instead of the hopeful ones, be careful with want lists, etc etc - I've chosen a story with an unhappy ending in order to illustrate a basic lesson about record collecting. Don't get your hopes too high. With careful planning, methodical searching, quick action and reasonable amount of luck you won't need to rely on hope, anyway. And in time you'll have a lot of stories with happy endings to share with your children, fellow collectors, or anyone else who will or will not listen. If they don't want to listen to the stories, play 'em all the neat records you've found. ■

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### NICK LOWE/LABOUR OF LUST/COLUMBIA

— Nick Lowe is a musical gadfly. Producer, performer, front man and side-man. If you haven't heard of his exploits with the Brinsleys, Elvis Costello and Dave Edmunds/Rockpile you haven't been paying close attention to this magazine and need to order all the back issues. Oh yeah, read 'em too.

Lowe has fun playing his music. He's got a twisted sense of humor, a deft hand on the bass and friends who can play like no one else.

To listen to Nick Lowe music is to listen to uncluttered rock and roll. Hell, this stuff'll make old people dance. Go buy it, even if you're young.

**\*\*Jim Beal.**

### DUNCAN BROWNE/THE WILD PLACES/SIRE

— Okay, guys, you can throw away all those "date tapes." You know what I mean. You randy little dudes listen to Judas Priest and Mahogany Rush until you have evil designs on a young lady. All of a sudden you buy Barbra Streisand and Chuck Mangione cassettes hoping to slip 'em on some dark night while cruising the residential district. You think sweet thing will be touched by your romantic streak and beg you to have your way.

Face it. It never works. Next time you reach for a "date tape" buy Duncan Browne's *Wild Places* instead.

The title song and "Kisarazu" off side two are enough to make Venus de Milo swoon and the rest of the album is highly listenable.

*Wild Places* (the album) is a multi-textured, finely crafted piece of work from people who seem to know both the music and the studio.

Why I bother with you deviates, I'll never know. **\*\*Jim Beal.**

### THE CARS/CAND-O/ELEKTRA

— If the Cars' debut album from last year was a V-8, this one sounds like a 5-cylinder. Don't look for any strong up-tempo rockers like "Just What I Needed" on this album. *Candy-O* is more conventional with weaker melodies in the songs. They rely on the beat and electronic effects which tend to make it sound artificial. The album as a whole is a disappointment to the Cars' exciting debut with only two songs being standouts: "Let's Go" and "It's All I Can Do." C plus.

**\*\*Clyde Kimsey.**

### BLACKFOOT/STRIKES/ATCO

— Sure cure for insomnia. **\*\*David Arthur**

**LENNY & SQUIGGY/LENNY & THE SQUIGTONES/CASABLANCA** — It's this into hair spray. **\*\*Ron Young.**

### LINK WRAY/BULLS OUT/VISA

— On which the godfather of rock takes Robert Gordon's old band, producer Richard Gottschler, and his own whole family to make an offer you can't refuse. Great version of Dylan's "Baby Blue," his old standard "Rawhide," Elvis' "Don't" and "Switchblade" whose title don't lie. This is the album Gordon wishes he could've made. **\*\*Ron Young.**

### TRIUMPH/JUST A GAME/RCA

This, Triumph's third album and their second domestic release, is an interesting blend of drummer Gil Moore's hard rock tunes and guitarist Rik Emmett's classically spiced numbers. Also, one song, "Suitcase Blues" is very jazz tinged. "Hold On," the single, is not as strong a cut as the title song but it amazes me to hear anything by this group on AM radio.

The album is a semi-concept with a game board inside dealing with the vagaries of the recording world and most of side two dealing with the same. I confirm that this group can kick ass but I would really like to see them do it more progressively and/or more under the influence of jazz. Still, this shows growth and improvement. Hopefully, the trend will continue. I expect it shall. **\*\*David Arthur.**

### JIM CAPALDI/ELECTRIC NIGHTS/RSO

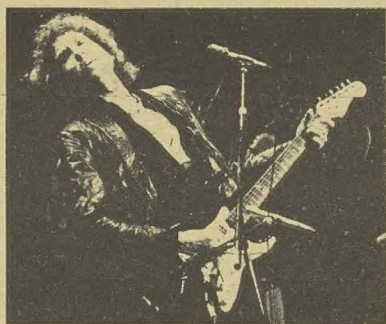
— Another solo album from Traffic's ex-drummer. It ranges from Springsteenish urban narratives to acoustic rockers (that's right, an acoustic rocker) and some truly beautiful mellow ballads, "Tabitha," which has an incredible sax line and "Wild Geese" which is the best cut on the album. Some of this could be on AM but no real promotion for it has been holding it back. (RSO would rather push the Bee Gees) Still, it has been getting some airplay on KISS-KMAC, still the only real rock & roll station in San Antonio. **\*\*David Arthur.**

### GERRY RAFFERTY/NIGHT OWL/UA

— Fantastic! Forget Steeler's Wheel, this man is a songwriting genius. If anyone ever made great mellow rock then it's the "Baker Street" dude. This ranks with *City To City*. One of my favorites of the year. Once again, it's proved that music can be nice, slow and good. **\*\*David Arthur.**

### Bram Tchaikovsky/Strange Man Changed Man/Polydor

— Guitarist B. Tchaikovsky has left The Motors to form his own band which has alot in common with his former band. Lotsa guitar, driving rock, interesting melodies and good harmonies. Recommended for fans of The Who and The Pirates. Fave raves: title cut, "Lonely Dancer" and a reworking of the Monkees' "I'm A Believer." **\*\*Ron Young.**



### BOB DYLAN/BUDOKAN/COLUMBIA

— Dylan brings us a live album and it ain't quite gonna make the mark in my book. "Mr. Tambourine Man" opens side one and Dylan's weak vocals cause it to fail miserably. It lacks the gripping authority that songs such as "Most Likely You'll Go Your Way And I'll Go Mine" (which opened the live Dylan/Band LP of a few years back) bestow upon the opening moments of a show album. *Budokan* wanders aimlessly at best.

On the positive side, Dylan and Co. put it together at the end of side three and the beginning of side four, with three aces in "All Along the Watchtower," "I Want You" and "All I Really Want To Do." He takes command of the art form and sings with the conviction that has made him a living legend. "It's Alright Ma" also shows Dylan in tough form. However, the good cuts don't outweigh the bad, such as a luckless attempt at reggae on "Knockin' On Heaven's Door" and an meandering "Like A Rolling Stone."

If you want good like Dylan try *Before The Flood* or *Concert For The Bangladesh*. **\*\*Dean Friedman.**



### DIRE STRAITS/COMMUNIQUE/WARNER BROS.

— The critical acclaim that followed the debut of Dire Straits can not be easily retracted, for when was praise more well deserved? However, upon listening to *Communique*, Dire Straits second treatise on traditional American folk stylings, one can at least question the validity of unanimous recognition.

This is not to say *Communique* is bad - on the contrary, the record is quite good. The success of *Communique* in fact lies in its lack of commercial appeal. And whereas Dire Straits possessed such an appeal, which undoubtedly promoted the wave of critical uproar, *Communique* keeps a low, but seductive profile.

"Angel of Mercy," an upbeat honky-tonk ballad with western hooks, is, when treated as the single release, an adequate representation of *Communique* as a consistent and perpetuating effort, simply in view of the fact that it functions as a catch all phrase for the bands folk rock influences.

Although "Angel of Mercy" fails to convey the arrogance of "Sultans of Swing," it does suggest the arrival of Dire Straits as a band comprised of musicians of considerable expertise in interpreting and applying folk stylings perhaps foreign to their own. **\*\*Brent Stone.**

### JOHN HIATT/SLUG LINE/MCA

— John Hiatt had a rough little gem of an album out in '75 called *Overcoat*. It was in the wimpy singer-songwriter vein of the time and Hiatt came off sounding like Dirk Hamilton. But why would an unknown want to sound like another unknown? Anyway, this new album is another little gem and while Hiatt still reminds me of Dirk Hamilton he's not a wimp anymore. He sings and slings words with newfound passion and he's accompanied by a band that underlines everything he says. Besides the title cut *Slug Line* contains some of the best songs I've heard all year like, "The Negroes Were Dancing," "(No More) Dancin' In The Street" (which Maria Muldaur recorded on her new LP) and "Madonna Road" on which a white man finally sings reggae like he was born in Jamaica. I bought this and it wasn't even on sale! **\*\*Ron Young.**

### GREG KIHN/BAND/WITH THE NAKED EYE/BERSEKLEY

— If I have to put a .38 to every San Antonio DJ's head and threaten to turn their brains into a better grade of guacamole than it already is I'll do it just to get them to play *any* cut from the new Greg Kihn LP. This is by far the best album the group has put out. Bruce Springsteen digs Kihn and has even penned "Rendezvous" for the no-frills rocker. He covers stablemate Jonathan Richman's "Roadrunner" classic and in my opinion does a better version of it. The band's own stuff is great especially "Getting Away With Murder" and "In The Naked Eye." If I have to get a .38 to make you buy or steal this LP you'll find me a man of no qualms. **\*\*Ron Young.**

**BLITZ/RIPPER RECORDS** — This EP is from a fine Houston band. It is raw, but that adds rather than detracts. The group has a fairly well-defined sound with influences present but not obviously so. The first cut, "Little Victims" is a killer rocker while "More Than Just Good Friends" is a heavy ballad. Side two starts with "Lady Lightning Fingers," referring to their female guitarist. The last song is entitled "Last Point". Vocals throughout are nicely done and the lead singer's falsetto is used well. Lyrically there are a few problems but as time goes by they should disappear. **\*\*David Arthur.**

### KANSAS/MONOLITH-KIRSHNER

— After a disappointing live album Kansas awakens once again. This is their first LP to be self-produced. This new found control gives Kansas the chance to break their slide towards over-produced, over-synthesized muzak. Instead the group is less commercial, and while the lyrics are more accessible than they were before Kansas became a big name group they are also more coherent and more convincing. There is an emotional content here that is more honest than previously and the over-long instrumentals are almost totally gone. They seem to have given up trying to be Genesis as they did on their last two outings and have gone back to the precise instrumentations of *Song For America* while attaining their highest level of songwriting ever. They have also brought the guitars in the band back to the forefront of their music. This is not to say that this LP is perfect. It isn't for a couple of songs are weak but at least this band is starting to maximize it's potential with fiery violin leads and a more acoustic sound. Without a doubt their best effort to date. Best cuts: "Angels Have Fallen," "On The Other Side" and "People Of The South Wind."

**\*\*David Arthur.**

### MIKE FINNIGAN/BLACK & WHITE/COLUMBIA

— Whereas Mike Finnigan's debut for Warner Brothers sported the image of an aggressive cowhand playing keyboards in a honky-tonk bar, his second effort, *Black & White*, finds him conveying an image of a down-home country boy trying to appeal to the mainstream AM audience. And, in the process, the music suffers terribly. Part of the problem is excess. The arrangements seem overworked and clinched. Finnigan is emphasizing himself as a competent keyboard player rather than the superb vocalist he is. And, at times, it is easily recognizable that Finnigan is depending upon his musical influences (there is an element of Boz Scaggs flowing throughout the record) moreso than needed be. At best, *Black & White* is an accumulation of musical tastes condemned to an eternity on wax. The product of Finnigan's labors isn't at all as charming as his first effort which, in retrospect, is a hard act to follow. **\*\*Brent Stone.**

### SWEET/CUT ABOVE THE REST/CAPITOL

— Good English (is there any other kind) power-pop, at times progressively tinged. The single, "Mother Earth" is a prime example of this, as is "Discophony." A fine album from one of Britain's better bands. **\*\*David Arthur**



### DEVO/DUTY NOW FOR THE FUTURE/WARNER BROS.

— If you didn't like DEVO's first album, you'll probably hate this one. That's why you should definitely have this in your meager collection.

If you can resist songs like "Clockout", "S.I.B. (Swelling Itching Brain)", "Blockhead", "Smart Patrol/Mr. DNA" and the DEVO version of "Secret Agent Man" you're the one that really needs to clamp a set of headphones on while a dear friend plays this at max volume.

I'm serious.

If you liked DEVO's first album you'll love this one and are well on your way to some serious emotional problems-probably terminal acne. **\*\*Jim Beal**





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